figures of all Europe as to their opinion of the influence of Wagnerism, especially in France."

I reply:

*1 hold the person and the work of Wagner in horror; my passionate aversion has grown steadily since my childhood. This amazing genius does not exalt so much as he *crushes.* He permitted a large number of snobs, of literary people, and of fools to think that they loved music, and a few artists to think that genius can be acquired. Germany has perhaps never produced anything at once so great or so barbarous/'

26 January

Yesterday, having arrived too early at Mme Brandon's, I spend three quarters of an hour waiting for the stroke of four in the Trocadero Museum. In just the right mood for criticism and contemplation. Got a great deal out of it.

Got less from my visit to Mme Brandon; in less than five minutes eight people arrived; the inanity of the conversations was terrifying, Moreover Mme Brandon hardly talked with anyone but me. And as I got up to leave: *The people with whom one enjoys talking are so rare . . .*; the expression of the others as they heard this compliment

Left to meet Copeau at the Pousset

The *Phalange* banquet[3]

I had promised Copeau not to separate from him, but unfortunately this was not possible. The embarrassing honor of seating me on the right of Royere was paid me (on his left Viele-Griffin, then Gustave Kahn), It would have been hardly decent to refuse and I could not have done so without too many explanations. On my right Robert de Souza, then Gh£on, then, as the table turned a corner, Han Ryner, Apollinaire, Copeau, Jean Schlumberger, then about thirty people unknown to me.

In all we might have been a hundred and fifty. — Pleasant room on the first floor of the Cardinal. Passable food; but a nervous tension makes me incapable of eating. . . .

Interrupted story. Useless to relate it in detail. Very much amused and attracted by Apollinaire's face. At the moment of the toasts a young fool who is not given the floor when he wants to recite some of Royere's poems goes off in the wings and breaks the mirror in a private dining-room. "Very Dostoyevsky," says Copeau, with whom I walk home. Jean

[8] *La Phalange,* a literary review edited by Jean Roy&re from 1906 to 1914, published the second-generation symbolists, many of them also contributors to *Vers et Prose.* It was in this review fiat the great critic Albert Thibaudet, later associated chiefly with the *NouveUe Eevue Frangaise,* began his career*